



POUR HARPE PAR

ERKEL

Harpiste de Madame la Comtesse Jeanette Esterházy.

Oeuv. 33. Deux Chansons sans paroles.....	Pr. M. 1,20
„ 34. Marche militaire.....	„ „ 1,20
„ 35. Fantaisie concertante sur des motifs de l'opera:	
"Hunyadi László" par Erkel.	„ „ 2,30
37. La chanson de Fortunio, Opéra de	
J. Offenbach. Transcription	„ „ 1,80

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„A Monsieur Ladislav Zuerzina.“

Fantaisie concertante

sur des motifs de l'opera: „Hunyadi László“ par Erkel

composée pour la Harpe

par

J. Dubez.

Oeuvre 35.

Allegro moderato.

Harpe.

The musical score is written for harp and consists of four systems. The first system begins with a forte (*ff*) dynamic and includes a piano (*p*) section. The second system continues with piano (*p*) and forte (*f*) dynamics. The third system features a 'veloce' section with rapid ascending and descending scales. The fourth system includes a 'rit.' (ritardando) section followed by a 'p a tempo' section.

First system of musical notation. The treble clef staff begins with a series of eighth notes, followed by a descending glissando marked with an '8' and a dotted line. The bass clef staff provides harmonic support with chords. A piano dynamic marking 'p' is present.

Second system of musical notation. The treble clef staff features a descending glissando marked with an '8' and a dotted line. The bass clef staff continues with harmonic accompaniment. The system concludes with vocal-like syllables: *sol z* and *ut z* in the treble, and *la z* in the bass.

Third system of musical notation. The treble clef staff contains a wide ascending glissando marked with an '8' and a dotted line. The bass clef staff has a corresponding descending glissando. The system includes vocal-like syllables: *fa b* and *mi z* in the treble, and *ut z* and *mi b* in the bass. A *glissando* instruction is written between the staves.

Fourth system of musical notation. The treble clef staff features a series of chords, with a crescendo marking *crese.* and a forte dynamic marking *f*. The bass clef staff provides harmonic support. An '8' with a dotted line is placed above the final measure of the treble staff.

Fifth system of musical notation. The treble clef staff begins with a rapid ascending glissando marked with an '8' and a dotted line, followed by a series of chords. The bass clef staff features a rapid ascending glissando marked with the word *rapide*. The system concludes with a final chord in the treble and a descending glissando in the bass.

Allegro non tanto.

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked "Allegro non tanto.".

The first system begins with a dynamic marking of *mf* (mezzo-forte). The music features a series of chords in the right hand and a more active bass line.

The second system continues the chordal texture in the right hand, with the bass line becoming more melodic and moving in eighth notes.

The third system introduces a more complex texture. The right hand continues with chords, while the left hand features a series of arpeggiated figures. A dynamic marking of *brillante* (brilliant) appears above the left hand.

The fourth system features a prominent arpeggiated figure in the right hand, with the left hand providing a steady accompaniment. A dynamic marking of *marcato il canto* (marked the song) appears above the right hand.

The fifth system concludes the piece with a final arpeggiated figure in the right hand and a sustained chord in the left hand. A dynamic marking of *f* (forte) appears above the right hand.

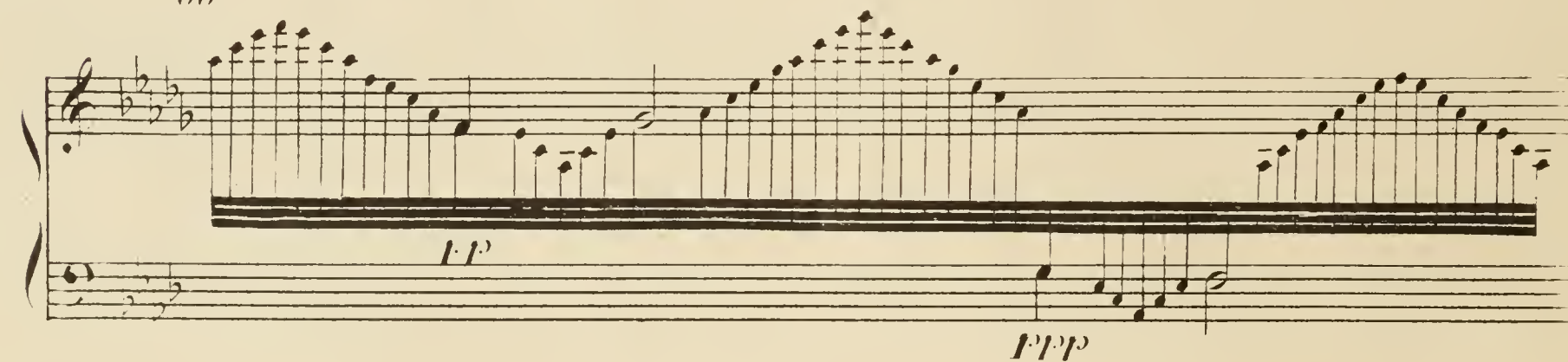
The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. A dotted line with the number '8' above it spans the first two measures of this line. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff has a melodic line with a dotted line and the number '8' above it. A dynamic marking of *f* (forte) is placed below the first measure. The bass staff continues with its accompaniment.

The third system shows further development of the melodic and harmonic themes. The treble staff has a dotted line with the number '8' above it. The bass staff features a more active accompaniment with moving lines.

The fourth system contains two dotted lines with the number '8' above them, indicating specific measures. The treble staff's melodic line is highly technical, while the bass staff provides a steady accompaniment.

The fifth system concludes the page. It includes the instruction *poco meno* above the treble staff and *con espressione* below the bass staff. The treble staff has a dotted line with the number '8' above it. The system ends with a final chord in the treble and a sustained note in the bass.



Andante sostenuto.

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked "Andante sostenuto." at the beginning.

- System 1:** The first staff begins with a piano (*p*) dynamic and a "rubato" marking. It features a series of chords and a melodic line with a slur and an accent. The second staff continues the melodic line with a slur and an accent.
- System 2:** The first staff continues the melodic line with a slur and an accent. The second staff features a series of chords and a melodic line with a slur and an accent. A "meno" marking is present.
- System 3:** The first staff features a series of chords and a melodic line with a slur and an accent. The second staff features a series of chords and a melodic line with a slur and an accent. A "veloce" marking is present.
- System 4:** The first staff features a series of chords and a melodic line with a slur and an accent. The second staff features a series of chords and a melodic line with a slur and an accent. A "cresc." marking is present.
- System 5:** The first staff features a series of chords and a melodic line with a slur and an accent. The second staff features a series of chords and a melodic line with a slur and an accent. A "veloce" marking is present.

First system of musical notation. The treble staff features a series of chords with accents (>) above them. The bass staff has a steady accompaniment of chords. The tempo/mood is marked *ff marcato in tempo*. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. The treble staff has a more active melody with eighth notes. The bass staff continues with chords. The tempo/mood is marked *un poco animato*. The system begins with a *f* (forte) dynamic.

Third system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a simple accompaniment. The tempo/mood is marked *f cresc.* (forte, crescendo). The system ends with a *dim.* (diminuendo) marking.

Fourth system of musical notation. The treble staff begins with a *glissando* (glissando) marking over a rapid scale-like passage. The tempo/mood is marked *più mosso* (more motion). The system continues with chords in both staves.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment. The tempo/mood is marked *p dolente e più lento* (piano, dolorous, and more slowly). The system ends with a *p rit.* (piano, ritardando) marking.

a tempo

The musical score is written for piano and consists of five systems. Each system is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first four systems are marked **f** (forte), and the fifth system is marked **fz** (forzando). Each system features a melodic line in the right hand with a slur and a dotted line indicating a breath mark, and a bass line with a similar slur. The music is in a 3/4 time signature.

poco meno

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Treble staff has a rapid sixteenth-note ascending scale. Bass staff has a few notes, including a half note with a fermata. Dynamics: *ff* (first), *f* (third).
- System 2:** Treble staff continues the rapid scale. Bass staff has chords and a half note with a fermata. Dynamics: *ff* (second).
- System 3:** Treble staff continues the rapid scale. Bass staff has chords and a half note with a fermata. Dynamics: *f* (first), *ff* (third).
- System 4:** Treble staff continues the rapid scale. Bass staff has chords and a half note with a fermata. Dynamics: *f* (first), *f* (third).
- System 5:** Treble staff continues the rapid scale. Bass staff has chords and a half note with a fermata. Dynamics: *f* (first), *f* (third). The word *prestissimo* appears below the bass staff in the third measure.
- System 6:** Treble staff continues the rapid scale. Bass staff has chords and a half note with a fermata.

Articulations include accents (>) and slurs. A fermata is present over a half note in the bass staff of the second, third, fourth, and fifth systems. A dotted line with the number 8 is above the treble staff in the fifth system, third measure.

m.g. *pp* *rit.*

L'istesso tempo. *ff* *ben marcato il canto*

8 8 8 8

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with a melody in the right hand and chords in the left hand, marked *pp* and *m.g.* (mezzo-giochiato). The second system begins the vocal entry with a melody in the right hand and chords in the left hand, marked *ff* and *ben marcato il canto*. The tempo is marked *L'istesso tempo.* The third, fourth, and fifth systems continue the vocal melody and piano accompaniment, with the piano part featuring a steady eighth-note accompaniment in the left hand. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The image displays a page of musical notation, numbered 12 in the top left corner. It consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and dynamic markings like *pp* (pianissimo) and *8* (octave). The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble. The third system features a more complex texture with multiple voices in both staves. The fourth system shows a transition with a new melodic line in the treble. The fifth system concludes the page with a final melodic phrase in the treble and a supporting line in the bass.

The image displays a page of musical notation, numbered 13 in the top right corner. The notation is arranged in five systems, each consisting of a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The first system features a treble staff with a melodic line and a bass staff with a chordal accompaniment. The second system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The third system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The notation is arranged in five systems, each with a treble and bass staff. The first system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The second system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The third system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a chordal accompaniment.

8

Presto.

f

glissando

(ut, z)

si z *re z*

8 (ut z)

8

8

(ut z) fa ré si (ut z)

Adagio.

ut z

Piano à 2 mains.

- No. 35. **Album de Concert. Vol. I.**
No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackh*, Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.
121. — Vol. II.
No. 1. *Leschetizky*, Les deux Alouettes. No. 2. *Godard*, Deuxième Nocturne. No. 3. *Liszt*, Transcription de la Sérénade de Shakespeare par Fr. Schubert. No. 4. *Fischhof*, Menuet. No. 5. *Joseffy*, Polkanoble. No. 6. *Rubinstein*, Barcarolle. No. 7. *Brandts Buys*, Auf der Wandschaft. No. 8. *Haberbier*, Les Cloches enchantées. No. 9. *Carlier*, Enjouement.
36. **Album de Salon. Vol. I.**
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120. — Vol. II.
No. 1. *Bachmann*, Succès. Valse. No. 2. *Hackh*, Le Chant de la Fileuse. No. 3. *Kölling*, Les quatre Lanciers. No. 4. *Doppler*, Je pense à toi. No. 5. *Gobbaerts*, Saltarelle. No. 6. *Alberti*, Sons du Cœur. No. 7. *Kafka*, Souvenir de Steinbach. No. 8. *Wachs*, Coquetterie.
75. **Album de Danse. 15 Danses choisies.**
145. **Beethoven, L. van**, 5 Concertos.
132/133. — Sonaten Bd. I, II.
26. **Bendel, Fr.**, op. 14. *Mozart* Andante, Menuet, Adagio.
33. — op. 37. Feuillet d'Album.
No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
62/65. **Berens, H.**, op. 61. Nouvelle Ecole de la Vélocité. Cah. I, II, III, IV.
111. **Chopin, Fr.**, Mazurkas.
112. — Nocturnes.
110. — Polonaises.
109. — Valses.
44. **Clementi, M.**, Sonatines.
40a. **Czeruy, C.**, op. 299. Ecole de la Vélocité cplt.
40/43. — op. 299. Nouvelle Ecole de la Vélocité. Cah. I, II, III, IV.
76. — op. 337. 40 Exercices journaliers.
77/78. — op. 365. Ecole de la Virtuosité. Liv. I, II.
14. **Eilenberg, R.**, Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. No. 3. Sous les palmiers, Valse. No. 4. Mon compliment. No. 5. En traîneau. No. 6. Sérénade mauresque.
141. — Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. Idylle. No. 2. Gavotte Joséphine. No. 3. Un doux rêve. Valse. No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. Marche.
13. **Gillet, E.**, Album de six morceaux choisis. No. 1. Au village. No. 2. Bonheur perdu, Valse. No. 3. Evocation. No. 4. Le rouet de grand'maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
- 45/46. **Gurlitt, C.**, op. 50. Le Début, 24 Etudes mélodiques pour les commençants. Cah. I, II.
70/71. — op. 51. Le Progrès. 20 Etudes mélodiques. Cah. I, II.
52/53. — op. 54. Six Sonatines. Cah. I, II.
48/49. — op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. Cah. I, II.
50/51. — op. 83. La petite Vélocité. Cah. I, II.
54/55. — op. 83. Velocity Studies for beginners, english fingering. Bk. I, II.
28/30. **Kirchner, Th.**, op. 105. 36 Etudes rythmiques et mélodiques. Cah. I, II, III.
37/38. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. Cah. I, II.
66/67. **Köhler, L.**, op. 242. La petite Vélocité. Cah. I, II.
68/69. — op. 85. Etudes des Passages. Cah. I, II.
31. **Kuhlau, Fr.**, Sonatines, Liv. I (op. 20. 55. 59).
32. — Sonatines, Liv. 2 (op. 60. 88).
147. **Marlier, A.**, Suite pittoresque.
116. **Mendelssohn-Bartholdy, F.**, Chansons sans Paroles.
83. **Mozart, W. A.**, 18 Sonates.

Piano à 2 mains.

- No. 34. **Olsen, Ole.**, Petite Suite. No. 1. Fanitula. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse - Caprice norvégienne. No. 5. Papillons.
39. **Pabst, Louis**, Miniaturbilder, op. 15. 20.
117. **Reinecke, C.**, Op. 88. Mädchenlieder.
89. **Schmitt, Al.**, Exercices préparatoires.
90/91. — Etudes op. 16. Liv. I, II.
57. **Schröder, C.**, op. 62. 12 Etudes journalières pour donner de la force au 4^{ème} et au 5^{ème} doigt.
58. — op. 66. 14 Etudes pour le mouvement latéral des doigts.
142. **Schubert, F.**, op. 90. 94. 142. Impromptus et Moments musicaux.
143. **Schumann, Rob.**, op. 68. 15. Album pour la jeunesse et Scènes enfantines.
87. **Strauss-Album.**
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135. **Strauss, Joh.**, Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Bindekuh.)
119. **Strauss, Josef**, Tanz-Album. (Mein Lebenslauf ist Lieb' und Lust. Frauenherz. Dorfschwalben aus Oesterreich etc.)
140. **Wachs-Album.** No. 1. Pavane. No. 2. Coquetterie, Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle, Bouffonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves.
12. **Waldteufel, E.**, Album de six Danses choisies. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nuée d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Maz. No. 6. Un doux poème.
86. **Ziehrer, C. M.**, Album. op. 439. Werner Marche. op. 444. Les Montagnardes, Valse. op. 465. Cher Bismarck ne balance pas. op. 450. L'amour par téléphone. op. 438. La Vie mondaine. op. 462. Mer luisante. op. 437. Avec tendresse, Maz. op. 442. Un baiser à l'univers. op. 433. La Nerveuse, Polka. op. 451. Suivez-moi, Galop.

Piano à 4 mains.

25. **Diabelli, A.**, op. 149. Vingt-huit Etudes mélodiques sur cinq notes.
136. **Strauss, Joh.**, Ouverturen. Inhalt s. 2/ms.

Piano et Violon.

1. **Album moderne. Vol. I.**
No. 1. *Barbier*, Berceuse. No. 2. *Eilenberg, R.*, Carmen Sylva. No. 3. *Newell*, Rêverie. No. 4. *Laub*, Canzonetta. No. 5. *Hauser*, Valse. No. 6. *Gillet*, Au Village. No. 7. *Eberhardt*, Deutsch. No. 8. *Waldteufel*, Invitation à la Gavotte. No. 9. *Egerer*, Rêverie. No. 10. *Hauser*, A la Hongroise.
2. **Album moderne. Vol. II.**
No. 1. *Hauser*, Romance. No. 2. *Eilenberg*, J'y pense. No. 3. *Egerer*, Polacca. No. 4. *Gaal*, Sérénade. No. 5. *Laub*, Lied ohne Worte. No. 6. *Gillet*, Evocation. No. 7. *Eberhardt*, Nordisch. No. 8. *Gillet*, Le rouet de grand'maman. No. 9. *Newell*, Les ailes. No. 10. *Roth*, Elégie.
56. **Dont, J.**, op. 41. Concert revidirt von Nowotny.
10. **Gurlitt, C.**, op. 61. Trois Sonatines. No. 1. Fa (Fdur). No. 2. Do (Cdur). No. 3. Ré (Ddur).
6. **Jansa, L.**, op. 54. Concertino pour Violon avec accomp. de Piano.
11. **Kayser, H. E.**, op. 35. Quatre Sonatines très faciles.
96. **Lipinski, C.**, Concert milit. (*Hellmesberger*).
8. **Locatelli di Bergamo**, Sonate en fa mineur (Fmoll), harmonisée par Zellner.
114. **Mendelssohn-Bartholdy, F.**, op. 64. Concert. (*Hellmesberger*).
156. **Muldermans, Ch.**, 1^{er} Concertino.
157. — 2^{ème} Concertino.
23. **Newell, J. E.**, Le petit Violoniste, six esquisses faciles.
24. — 6 morceaux récréatifs (faciles).

Piano et Violon.

- No. 101. **Spohr, L.**, Concert No. 2. (*Hellmesberger*).
102. — " " 6. "
103. — " " 7. "
104. — " " 8. "
105. — " " 9. "
106. — " " 11. "
107. — " " 12. "

7. **Tartini, G.**, Sonate en sol mineur (Gmoll) harmonisée par Zellner.
9. **Vivaldi, Antonio**, Sonate en Ré mineur (Dmoll) harmonisée par Zellner.

Piano et deux Violons.

47. **Mozart, W. A.**, Concertone arrangé et revu par F. David.
22. **Newell, J. E.**, Six récréations faciles.

Piano et Chant.

- 15/17. **Gurlitt, C.**, op. 56. 48 Etudes mélodiques pour le médium de la voix. Cah. I, II, III.
59. **Marchesi, M. de Castrone**, op. 21. L'art du Chant. Méthode pratique en trois parties. Vol. I.
60. — do. Vol. II.
115. — do. Vol. III.
61. — op. 21. Méthode complète.
146. **Renner, M.**, op. 2. 3 Duette für Sopran und Alt mit Begleitung des Pianoforte.
134. — op. 3. Sechs Lieder für 1 Singstimme mit Begleitung d. Pianoforte, hohe Ausgabe.
134b. — — tiefe Ausgabe.

Violon seul.

85. **Fiorillo, F.**, 36 Etudes ou Caprices, revus et soigneusement doigtés par *J. Hellmesberger*.
Hellmesberger, J., Cours moderne de Violon. op. 219. Exercices en forme de gammes, Cah. I. Exercices très faciles.
122. " II. Exercices faciles avec armature.
123. " III. Exercices dans toutes les positions.
124. — op. 217. Etudes préparatoires modernes dans les 1^{ère}, 2^{ème} et 3^{ème} Positions.
126/128. — op. 220. Etudes de Perfection. Cah. I, II, III.
129/131. — op. 184. Etudes pour deux Violons à l'égard des rythmes, armatures, positions différents coups d'archets, doubles cordes et accords à trois voix. Cah. I, II, III.
3/5. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. Cah. I, II, III.
27. — op. 62. Gammes.
88. **Krentzer, R.**, 40 Etudes revues et soigneusement doigtées par *J. Hellmesberger*.

Deux Violons.

108. **Gebauer**, 12 Duos pour deux Violons. (*Hellmesberger*).
97. **Pleyel, J. B.**, op. 8. 6 petits Duos. (*Hellmesberger*).
98. — op. 23. 6 Duos. (*Hellmesberger*).
99. — op. 48. 6 petits Duos. "

Viola seul.

72. **Schradieck, H.**, Ecole de la Technique. Cah. I. Exercices pour s'affermir dans les différentes positions.
73. Cah. II. Exercices de doubles cordes.
74. Cah. III. Exercices pour les différents coups d'archet.

Violoncelle.

- 79/80. **Nölck, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.
152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. Cah. I, II.
154. — op. 21. 10 Etudes sans l'emploi du pouce. 2^{ème} Suite.
155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{ère} Position.
81. — 10 Etudes sans l'emploi du pouce. 1^{ère} Suite.

Mandoline seule.

139. **Graziani-Walter, Ch.**, Méthode de Mandoline, cplt.
137/138. — — Vol. I, II.

Flûte seule.

- 18/19. **Popp, G.**, op. 413. Etudes journalières. Cah. I, II.
20/21. — op. 411. Etudes de la vélocité. Cah. I, II.

Orgue et Harmonium.

113. **Schwencke, J. F.**, 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.
84. **Wachs, P.**, L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.